

EMAN ABDEL AZIZ Ali Ahmed

**A STUDY OF FIGURATIVE LANGUAGE IN
PROVERBS, with special Reference to Simile,
Metaphor, Personification, and Hyperbole**

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**EMAN ABDEL AZIZ Ali Ahmed
Department of English, Faculty of Education
AIN SHAMS UNIVERSITY**

Abstract:

This is a pragma -linguistic study of figurative language in English and Arabic proverbs. The study aims to investigate the figures of speech in proverbs. The study is devoted to review the different Arabic and English definitions and classifications of both figurative language and proverbs and types of Arabic proverbs as the study will throw light upon the Arabic and English proverbs and their characteristics. This study is an attempt to integrate the theories of language universals with the similarities in the two languages. The study offers a contrastive study of figurative language in some proverbs in both languages.

Keywords: Proverbs, Speech acts, Figurative Language.

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Introduction

The English language abounds with many structures which have special meanings of their own, meanings that are quite different from the total literal meanings of the lexical constituents. For their special syntactic, semantic and structural properties, they are called 'idiomatic expressions' as the prefix 'idio-' may indicate.

Trying to show the cultural deep-rootedness of this type of structures, Enani (1999:52) affirms the fact that "idioms; catch phrases; pithy sayings such as aphorisms and proverbs; figures of speech; collocations; and certain language-specific structures (that is, structures peculiar to English alone or to Arabic alone) all belong to the linguistic heritage of such a language."

Furthermore, the fact that this type of expressions constitutes an integral and indispensable part of language is also asserted by Smith (1925,276-77) describing them as "little sparks of life and energy in our speech; they are like those substances called vitamins which make our food nourishing and wholesome; diction deprived of idiom ... soon becomes tasteless, dull and insipid."

To define a proverb involves syntactic, semantic and pragmatic considerations; the following section will, therefore, provide a brief survey of the most important definitions. At the end of this section, a definition that is believed, in my opinion, to avoid the shortcomings of the past definitions and to completely and exclusively set forth the unique properties of proverbs will be proposed.

English Definitions

First of all, the researcher starts reviewing the definitions given in the English dictionaries, then those in the different encyclopedias such as “Encyclopedia Britannica” and the French encyclopedia “La Rouse” concluding with the proverb definitions reached by different paremiologists in order to investigate the nature of proverbs, and their definitional properties that distinguish them from other literary genres.

According to The American College Dictionary, (1986:975) a proverb is defined as a: “short popular saying, long current, embodying some familiar truth or useful thought in expressive language”. or a “wise saying or precept” or a “didactic sentence” The entry also states that in the Bible a proverb is “a profound saying or oracular utterance requiring interpretation.”.

According to *The Longman Dictionary of the English Language* (1991, 2nd ed.) Presents a usage note to the distinction between a proverb, an adage, an aphorism, an apothegm, a gnome, a maxim and a saw which points out proverbs and summarizes received wisdom through the passage of time and states that the language of proverbs is often vividly archaic. It numerates some devices that facilitate remembering proverbs, among which are alliteration, rhythmical structure and rhyme.

The New Encyclopedia Britannica (1988, 15th ed., vol.9, p.750) defines a proverb as “a succinct and pithy saying in general use, expressing commonly held ideas and beliefs”.

The French Encyclopedia “La Rouse” (1997, translated author)

defines a proverb that describes a basic rule of conduct may also be known as a maxim and if it is distinguished by particularly good wording, it may be known as an aphorism.

According to *Oxford’s* basic definition for a proverb ,it defines a proverb as “a short, traditional and pithy saying; a concise sentence, typically metaphorical or alliterative in form, stating a general truth or piece of advice; an adage or maxim” (proverb)

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After reviewing the definitions of the proverb given above, it is time to review those definitions tried by different paremiologists in their studies.

R.Norrick (1985:78) proposes a definition based on a modified feature matrix in which he lists certain distinctive features (properties) to differentiate between proverbs and all other oral literary genres. The items of this feature matrix are as follows:

- | | |
|---------------------------------------|------------------|
| 1-potential free conversational turn. | 2-conversational |
| 3-Traditional | 4-spoken |
| 6-Didactic | 7-General |
| 9-prosodic | 10-Entertaining |
| | 11-Humorous |
| | 5-Fixed forms |
| | 8-Figurative |

Norrick presents a feature matrix definition of a proverb and related genres based on the properties just mentioned above. In figure (A), + indicates typical presence of the property in question, - indicates its absence, and 0 indicates its optional presence.

	1 potential free conversational and turn	2 conversational	3 traditional	4 spoken	5 fixed form	6 didactic	7 general	8 figurative	9 prosodic	10 entertaining	11 humorous
Proverb	+	+	+	+	+	+	+	0	0		0
Cliché	+	+	+	+	+		0	0	0		0
Wellerism	+	+	+	+	+			0	0	+	+
Curse	0	+	+	+	+	-	-	0	0		0
Proverbial Phrase		+	+	+	+	-	-	+	0	-	0
Riddle			+	+	0	0	-	0	0	+	0
-Joke			+	+	-	-	-	0	-	+	+
Tale			+	+	0	0	-	0	-	+	0
Song			+	-	0	0	-	0	+	+	0
Slogan	+		-	0	0	0	-	0	0	+	0
Aphorism	0		-	-	0	0	+	0	0	+	0

Figure (A)

In this feature matrix, a proverb is characterized by the typical presence of the following properties:

1-potential free	2- Conversational	3- Traditional	
4- Spoken	5- Fixed	6- Didactic	7- General

Arabic definitions

In their turn, Arabic rhetoricians were interested in defining a proverb, and it was defined by Ibn Abd Rabou in his book "Alaqud Alfariid"(1940, vol.3, p.63) as: "وَشَيْءُ الْكَلَامِ وَ جَوْهَرُ اللَّفْظِ وَ حُلْيُ الْمَعَانِي" "هِيَ" and he goes on stating that no form could be so spread to the extent that people would say "أَسْبَرُ مِنْ مَثَلٍ". (i.e., they are uttered frequently by everyone, therefore, they are more lasting than poetry, nobler than oration and nothing surpassed them in popularity.

For Ibn abd Rabuh, proverbs are: 1.used as embellishments for meanings, 2.characterized by their popularity and pervasiveness and they 3.live more than any other literary genre.

Most of these definitions agree that a proverb should be concise, witty, and drawn out of human experience. The speaker quotes each piece of wisdom to validate his point of view. Therefore, proverbs should be brief since they are conversational, and witty to capture the thought of the hearer and to make him pause to think of the cleverness, the validity, and the truthfulness behind them.

As it is a pragmatic study, the researcher will deal with the language of proverbs. Figurative language is the language of proverbs.

This study will examine the figurative language that is prevalent in some English and Arabic proverbs especially from a pragmatic perspective. So, the researcher is going to deal with figures of speech that they are exhibited in proverbial use. From that point, the researcher is going to focus on Figures of thought or figurative language. As there are figures of thought and figures of speech, there is a difference between Figures of speech and Figurative language. The term figure of speech is used as a common or general term to imply a number of categories as shown below.

Figurative language has been widely examined by linguists in the study of linguistics in recent years. It is because figurative language has the essence of style and beauty. Figurative language often provides a more effective means of saying what we mean than direct statements.

Figurative language is common in different forms of communication, as in daily conversations, articles in newspapers, advertisements, novels, poems, etc.

Baldick (2001, 97) writes that Figure or (Figure of speech) is “an expression which departs from the acceptable literal sense or from the normal order of words.” that are employed to give particular emphasis to an idea or sentiment in order to beautify literary work such as poetry and proverbs. Figures of speech occupy an important position in proverbs and they perform functions which make the proverbs what they are, that is, pithy, metaphorical and spicy expressions with which sayings are embellished. They are used to make proverbs memorable, colourful and appealing in order to achieve some stylistic effect.

The association of proverbs with figurative meaning goes back to Aristotle (Rhetoric III, xi, 14), who mentions proverbs as example of metaphors. But Aristotle does not indicate whether he considers proverbs by definition metaphorical or simply commonly so, and this issue has divided scholars ever since. In this study, I use figurative to mean ‘non- literal ’meaning.

On the other hand, Paremiologists like Seiler (1992,7) and Taylor (1950,902) view metaphoric meaning as an attribute common to proverbs, at least to some types of proverbs, but not as a defining property of the genre itself.

As seiler argues, these proverbs are metaphoric to a different degree than those which describe an entire metaphorical scene.

Classification of Figures of Speech

Figures of speech have been classified into a number of different categories. There are different classical types of figures of speech such as figures of addition, figures of omission, figures or repetition,

etc. Modern Scholars have divided figures of speech into two main categories: tropes and schemes.

Aristotle and Quintilian, a Roman rhetorician of the first Century A.D. , classified figures-of-speech into the phrase figure-of-speech and figure-of-thought. Technically, the term figure-of-thought refers to figurative meaning. The category figure-of-speech contains everything else, from paronomasia to isocolon, presumably aspects of style and sentence construction as opposed to figurative meaning.

Tayea (2005,38) mentions in her study that Modern scholars of rhetoric have divided figures of speech into two main categories: schemes and tropes. Schemes (from the Greek schema, form or shape) are figures of speech in which there is a deviation from the ordinary or expected pattern of words. Tropes (from the Greek tropein, to turn) involve changing or modifying the general meaning of a term

Chapman, in his book, *Linguistics and Literature* (1973,75), argues that the most considerable distinction between tropes and schemes is that “tropes depend essentially on pragmatic relationships, schemes on syntagmatic.” .Chapman (79)also distinguishes between tropes and schemes , saying:

“Tropes are richly varied and unpredictable in the items which they include. Schemes make the foregrounding effect through development of normal syntactic patterns by repetition and juxtaposition; if they are deviant at all, it is by unusual frequency, not by unexpected choice e.g. Anaphora, Epistrophe, Anadiplosis, and Epizeux.”.

Definitions of figures of speech

- **Tropes**

Tropes, as have been discussed change the general meaning of words. The combination of words gives a different meaning. Tropes include simile, metaphor, metonymy, hyperbole, allegory, and irony

...etc .These are the most basic ones especially which are prevalent in proverbs.

- **Metaphor**

Metaphor is regarded as the most important and wide spread figure of speech in poetry and proverbs. It compares two things by saying that the one is the other. Indeed some paramiographers believe that all proverbs are metaphorical. Metaphor is defined as an implied simile. It is the use of a phrase that describes one thing by stating another with which it can be compared without using articles such as 'as' or 'like'. It is defined as

" هِيَ تشبیه حذف أحد طرفیه " (i.e., it is a simile whose tenor or vehicle is omitted) (Yacoub:41). When one uses metaphor , one transfers the qualities and associations of one object to another in order to make the latter more vivid. Many Egyptian proverbs employ this rhetorical technique such as " غراب وزن على خراب عشة " .

AJ-Jdhiz maintains that: "Metaphor is the naming of a thing with the term for another thing if this thing stands in its place"

Al-Sukkaki explains that a metaphor is "when you mention one element of the similarity and you intend the other one, claiming that the likened enters into the species of the likened to, and supporting this by attributing to the likened what actually pertains to the likened to. As when you say, "In the garden there is a 'lion'" when you intend to say the brave man is in the garden, claiming that he is of the species of lions. So you assign to the brave man what actually pertains to the likened to, which is the name of its species and you block the way of a simile by singling out only the likened with".

- **Simile**

The second type of figures of speech under discussion in this study is simile. Simile is the most traditional figure of speech and the easiest to identify. Simile is like metaphor. The difference between metaphor and simile is the use of comparative words. Baldick

(1990) defines simile as “an explicit comparison between two different things, actions or feelings, using the words ‘as’ or ‘like’ ”. Chappman considers it as “the root notion of tropes”.

Stanford (2003:49) stated that simile is comparison of unlike things using the word “like” or “as”. In other words, simile is an indirect comparison of two things, which are unlike in their sense.

Al Askārī states that *tashbīh* or Simile is the state in which one of the two elements described substitute for the other through the use of simile particles’. The following are two proverbs employing simile:

1. “ people are like the teeth of a comb in equality”-(الناس كاسنان المشط)
2. “ Tall as a mountain”-(طويل كالجبل)

‘*Ali Al-Jārim* defines the *tashbīh* as follows:

“Simile is the statement that one or more things share with another thing one or more attributes through a particle like /leaf/ or any similar particle be it verbal or deducible’. From the above definition it can be seen that simile is of two types. The first is known as ‘complete simile’ and the second is known as ‘elliptical simile’. The former is the case when the topic and the vehicle are mentioned. The latter is when only the topic is mentioned .In simile the terms involved refer to their conventionally known referents. A simile can be made up of as many as three constituents: vehicle, topic, and rotund (or common trait). Sometimes the simile particle is not mentioned but can be deduced. Consider the following example :

The horse (topic) is like lightning (vehicle) in speed (ground) (deducible)

"You (topic) are like a star (vehicle) in highness" (deducible) .

- **Personification**

Keraf (2009:140) stated that “personification is the figurative language that describes a non-life things or non-human object abstraction or ideas able to act like human being”. Stanford (2003: 49) stated “giving an inanimate object the characteristics of a person or animal”. Personification is a figure of speech in which a thing or an animal is made by human.

the speaker prefers the indirectness in speech for the sake of politeness. Searle's previous statement is to the core of the function of proverbs using language without direct communication of the precisely intended meaning in mind of the speaker is like hitting the nail on the head. This indirectness which is clear in proverbs is affirmed by Norrick (1985) and El-Battal (2000).

Applying the Speech Act Theory to Proverbs as speaker can reveal what he/she wants to communicate even without saying it directly regardless of the subject matter. Consequently, applying this theory to the proverbs for both languages can reveal the similarities between them.

Thus, using Speech Act theory as a tool of analysis can assuredly fulfill the aims of the present study: The similarities between the Egyptian Colloquial Arabic and English Proverbs to find out language universals between both of them. Now, it is necessary to discuss in some detail the tool of the research, speech act:

Austin (1962)'s theory originates in his observation that while sentences can often be used to report states of affairs, some utterances like (1) and (2) must be treated as the performance of an act in specific circumstances:

1. I bet you six pence it will rain tomorrow.
2. I sentence you to ten years of hard labor.

(Austin's {1962} examples)

According to Austin, the peculiar thing about utterances like the above examples is that they are not used just to say things but rather to do things. Austin termed these special utterances 'performatives', and contrasted them to statements, assertions, and utterances like them which he called 'constatives'.

The constative utterance of a statement has the property of being true or false. The performative utterance, by contrast, can never be either: it has its own special job; it is used to perform an action. Austin classified performative verbs into verdictives, exercitives, commissives, expositives, and habitives. consider the following examples:

I apologize

I welcome you.

I advise you to do it. (Austin 1963:22)

Then, Austin produced a ‘typology’ of conditions which are considered as the appropriate circumstances but for which the performance of a speech act cannot be recognized as intended, i.e. to be ‘happy’ in Austin’s terms. He called these conditions ‘felicity conditions’. He distinguished three main categories:

1. (a) There must be a conventional procedure having a conventional effect; and (b) the circumstances and persons must be appropriate as specified in the procedures.
2. The procedure must be executed correctly and completely.
3. Often, the persons must have the requisite thoughts, feelings and intentions, as specified in the procedure, and if consequent conduct is specified, then the relevant parties must so do.

Examples (1) and (2) above are called ‘explicit performatives’. Another sub-set includes utterances which can be described as ‘implicit performatives’ as:

3. Clean up the mess!

4. The work was done by Elaine and myself.

Austin proposed that underlying every utterance ; a clause with a verb that identifies the speech act. This is called the performative hypothesis. The performative verb creates an explicit speech act as (1) and (2), while its absence creates an implicit one as examples like (3) and (4).

Then Austin revised the principle according to which he hypothesized that ‘to say something maybe to do something’ and ‘in issuing an utterance’ a speaker performs three acts at the same time: ‘a locutionary act’ which is the act of saying a meaningful grammatical sentence in a language ; ‘an illocutionary act’ which is the act performed in saying something such as a command, request, warning, question, and so on; and ‘a perlocutionary act’ which is the effect the illocutionary act has on the addressee who has to identify

the speaker's intention. The perlocutionary act is the act performed by saying something such as frightening, convincing, persuading, and so on. In addition to his identification of locution. Illocutions, and perlocutions, Austin classified speech acts into verdictives, exercitives, commissives, expositives, and behabitives. Consider the following examples:

- Expositives mean 'expounding of views' the conducting of arguments and the clarifying of usages and of references, e.g. state, contend, insist, deny, remind, guess.
- Verdictives mean 'the giving of a verdict', e.g. rank, grade, call, define, analyze.
- commissives mean 'commit the speaker', e.g. promise, guarantee, refuse, decline.
- Exercitives mean 'exercising of powers, rights or influences', e.g. order, request, beg, dare.
- Behabitives mean 'reaction to other people's behavior and fortunes', e.g. thank, congratulate, criticize.

Speech Acts Classification

There have been two approaches to classifying speech acts: one, following Austin, is principally a lexical classification of so-called illocutionary verbs; the other, following Searle 1975a, is principally a classification of acts.

Searle (1975:175) lists four differences between speech acts that can serve as bases for classification and uses them to establish five classes of speech acts.

ILLOCUTIONARY POINT: for instance, a request attempts to get a hearer to do something; an assertive is a representation of how something is; a promise is the undertaking of an obligation that a speaker does something.

DIRECTION OF FIT between the words uttered and the world they relate to: e.g. statements have a words-to-world fit because truth value is assigned on the basis of whether or not the words describe things as they are in the world spoken of; requests

have a world-to-words fit because the world must be changed to fulfill the speaker's request.

THE EXPRESSED PSYCHOLOGICAL STATE: e.g. a statement that expresses the speaker's belief; if a promise, it will express the speaker's intention to do something; when it is a request, it will express the speaker's desire that the hearer should do something.

PROPOSITIONAL CONTENT: i.e. to make someone perform some act for a certain request. The five kinds of speech act Searle recognizes are: representatives, directives, commissives, expressive, and declarations.

Searle (1979), accordingly, presents a fuller speech act taxonomy than that of Austin. Searle divides speech acts into declaratives, representatives, expressive, directives, and commissives. Each will be briefly defined and exemplified.

i. Declaratives

Declarations are these kinds of speech acts that change the world via their utterance. The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately as:

- Priest: I pronounce you husband and wife.
- Referee: You're out!

In using a declaration, the speaker 'changes the world via language'.

ii. Representatives

Representatives are those kinds of speech acts that state what the speaker believes to be the case or not. Statements of facts, assertions, conclusions, and descriptions are examples of speakers representing the world as they believe.

- The earth is flat.
- It was a warm sunny day.

In the first sentence the speaker states a fact 'the flatness of the earth' and in the second he describes

the weather. In both cases these two utterances are examples of representative speech acts.

iii. Expressives

Expressives are those kinds of speech acts that state what the speaker feels. They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow. These psychological states can be caused by something done whether by the speaker or the hearer, but they are about the speaker's experience.

- I'm really sorry!
- Congratulations!

In the first example the speaker expresses a certain psychological state (sadness) while it is happiness in the second example. In both cases, these two utterances are classified as expressive speech acts.

iv. Directives

Directives are those speech acts that the speaker uses to get someone else to do something. They express what the speaker wants. They are commands, orders, requests, suggestions, and, as in the following examples, they can be positive (Do) or negative (Don't do).

- Give me a cup of coffee.
- Don't touch that.

In the first example the speaker wants someone to give him a cup of coffee, an utterance classified as a positive speech act. In the second, the speaker does not want someone to touch something, an utterance classified as a negative directive speech act.

v. Commissives

Commissives are these kinds of speech acts that the speakers use to commit themselves to some future action. They express what the speaker intends. They are promises, threats, refusals, pledges. They are performed by the speaker alone, or by the speaker as a number of a group.

- I'll study hard.
- We'll not do this again.

. *Proverbs as indirect speech act*

The last issue that is discussed here is that of indirect speech acts, but an idea would be given about direct speech acts first. A speech act is an act which is 'performed' by speakers through the use of language. It is used to "convey information, request information, give advice, make requests, make threats, give warnings, make bets, etc.". These are called direct speech acts since they "perform their meaning in a direct and literal manner" (Crabtree, 1991, 225-226). According to Searle, an indirect speech act is one where the utterance "has two illocutionary forces", i.e., "one illocutionary act is performed indirectly" by performing another. The problem within this theory is that how could a speaker say one thing and means that but also would mean another completely different thing. This is solved when a speaker utters an indirect speech act, for he relies on the hearer's background shared knowledge together with his powers of inferencing (Searle, 60-63). According to Norrick (1985,26) an implicature is a meaning conveyed by an indirect speech act, and proverbs are indirect speech acts since they are quotes, cited by individuals as an example of the eternal wisdom of man. Implicatures arise whenever the cooperative principle is violated, so proverbs bring about implicatures by 'flouting' the maxims, which as Norrick stated is an additional proof of their "status as indirect speech acts".

Searle's reasoning of speech acts could be quoted here for illustration: the following steps are drawn on Searle's reasoning of speech acts, which could be applied to proverbs:-

Step 1:- A has uttered P and B uttered q (a proverb) in response.

Step 2:- A assumes that B is cooperative; therefore his remark is "intended to be relevant".

Step 3:- A relevant response must be used to convey a particular attitude.

Step 4:- But the proverb's literal meaning was not a relevant response (inference from steps 1 & 3).

Step 5:- Therefore, B probably means more than he says. A here assumes (mutual knowledge) B's remark to be relevant, his 'primary point' must differ from his 'literal one (inferences from steps 2 & 4).

Proverb also assumes "**the form of indirect directives**", for there are lots of proverbs that are **descriptive in nature**; yet they "have the effects of suggestion, recommendation, or commands, and the like". Proverbs "combine a cognitive economy of reasoning with the pragmatic force aimed at influencing other people". A proverb like "It takes one apple to spoil the barrel" is a descriptive proverb; yet it is an indirect directive as well, since it implies what is to be done to save the rest of the apples (white: 1982, 151-152,168). Proverbs thus are 'exhortations' stirring people to act in a better fashion. They are directive that stir people "to exercise voluntary control which is relevant to a higher rational behavior of human beings". They suggest a better course of action to be taken. An example is "Cows run with the wind, horses against it", here the better action is to do like horses do.

Another example is the proverb "Burned lips on broth, now blows on cold water", (which is in Arabic:-

اللى يتلسع من الشورية ينفخ فى الزبادى /illi ytlisiç m-ifurba yunfux
fizzabadi/, pushes us to act a "higher-order voluntary action"
(Lakoff:162-165).

To sum up, proverbs are:

- 1- Indirect since they are quoted, and are not original to their users: their form and content is not their production (Norrick: 26).
- 2- They generate implicatures; since the speaker does not only mean what he says on the literal level, but he also means something else to be inferred from the proverb's relation to the context, then the hearer would arrive at the "intended implicature". The importance of using proverbs as such is to allow the speaker in Norrick's (26) words "an escape route by

denying his responsibility of the act” that is quoted, and by disguising his own feelings.

- 3- They are indirect directives since they invite people to act indirectly in a better fashion.

Data Analysis:

Analysis of figure of Figures of speech in English Proverbs

The data of this study are analyzed as follows:

Proverbs are a type of idiomatic expressions that are commonly used in everyday spoken language. They concisely and figuratively summarize everyday experiences and common observations (Borowska, 2014, p. 22). The use of proverbs often gives rise to interesting pragmatic processes, including, most notably, speech act theory especially indirect speech act.

The first step is to determine the analysis of English proverbs. For this purpose, two popular English dictionaries are consulted, namely, “The oxford Dictionary English of English proverbs” (1975, 3rd ed.) and the real situations are taken from the online site <https://writingexplained.org/idiom-dictionary>. Second, the analysis of Arabic proverbs are examined through Taymour`s book (2011) in Al-Amthāl al Ṣamyah, the sixth edition. Third, the conclusion. This study will examine some of proverbs of different themes that are related to common social life in each language from a pragmatic perspective. The analytical framework employed in the analysis will draw on the concept of speech act theory especially indirect speech act.

The researcher will classify English proverbs according to their themes which can also been related to social life as following:

Theme of love:

1. Sara: why are you so depressed?

Peter: I gave up everything to be with her but her family doesn’t agree on our relationship.

Sara: “The course of true love never did run smooth”.

It is a quote from William Shakespeare`s well known play “A Midsummer Night`s Dream” Act 1 Scene 1. It is a story about how one girl runs away from a forced marriage to be with the love of her

life; but while that's happening faeries in the forest do mischief. which literally means , that true love always encounters problems or difficulties and the course of true love is not a plain path. It's a path with many curves, many obstacles and things you can't prevent from. Some things will be disappointments , some things will be good surprises. a theme that Shakespeare's repeats several times in various plays. This play is one of Shakespeare's comedies, about a group of lovers who spend the night being pranked and taunted by fairies. Figuratively, it is a metaphorical expression as Romance or true love is being compared to how a river flows. If true love was a river then it wouldn't run smoothly. There is also a metonymy for the obstacles and problems that one can face in real life that prevents from true love from running smoothly .It indicates also that true love is not easy.

In such an interaction, Sara's use of the proverb redefines the context by using a speech act conventionally associated with a specific context, i.e., the Shakespearean play. Sara's use of this proverb can be considered recontextualization, whose aim is to redefine the context of their conversation to offer an emotional support to Peter. This recontextualization allows this proverb to "come alive" again. Thus, recontextualization in proverb use is an inevitable pragmatic process that redefines the context of use and enriches the meaning of the proverb, with more locally contextual information. Indeed, using any proverb in real communication has a recontextualizing effect .

2. Love is blind

"Kerry: Did you hear that Miranda is dating Gavin?"

Christine: Yeah, I was shocked!

Kerry: Miranda is so gorgeous. She could be a supermodel if she wanted to. Christine: Yeah, I don't know why she's dating Gavin. He's not attractive at all. Kerry: Maybe he has a lot of money.

Christine: I don't think so. I think he's unemployed. Kerry: Huh. Well, I guess love is blind".

In this new context of use, both interlocutors are surprised of Miranda is dating Gavin. At the end of this little conversation, the proverb 'love is blind' is used. In order to understand what the proverb in this context means, one needs to assign sense and reference to this conventionalized form, i.e., the proverb. The contextual information helps the audience identify that the term 'love' distinctively means affection and relation between a man and a woman (rather than other type of love), and specifically refers to the relationship between Miranda and Gavin. The pragmatic processes of sense assignment, which involves lexical narrowing (Carston, 2002, p. 324), and reference resolution then give rise to an implicature that helps the hearer recognize the indirect speech act performed by this proverb. In this context of use the proverb is interactionally used as an act of concession, which is a commissive speech act, because it commits the speaker to a specific state of affairs, i.e., conceding that Miranda and Gavin can be in love, because love knows no boundaries. Thus, in this example, the speech act performed by the proverb is commissive.

In this context, this proverb implies that people cannot notice the faults of their beloved because they fall in love.

This proverb literally means that if you love someone, you cannot see the faults in that person and it does not matter what they look like or what their faults are; but idiomatically it means that love blinds the lover to certain truths. It is used to refer to the fact that men and women often lose sight of reality or the true nature of their beloved when they're consumed by love. It is a metaphorical expression or a metaphor as love is likened to a characteristic that related to a human being which is blindness. The ground of comparison is implied, the tenor 'love' and the vehicle 'blind'. It is also considered a personification, Love is compared to the blind person by using the word blind to refer to the idea that if someone falls in love cannot see the faults of beloved. The word 'blind' is a metonymic word standing for unseeing the reality or the truth.

3. Absence makes the heart grow fonder.

Daughter: Mom, I think I'll skip this year's summer vacation.

Mother: Why would you want to do that?

Daughter: Well, I just started dating Chad, and I think it would hurt our relationship if I left for a few weeks.

Mother: The fact that you haven't been dating long is a good reason not to miss out on a trip to Europe. I think it will be good for your relationship. Also, you know what they say. "Absence makes the heart grow fonder"!

The proverbs above assert the truth or value of love. In example (3) represents the fact that 'when a person is far away, you will realize how much you love him/her'. Thus, it has a representative illocution. Under this condition, the mother uses the proverb "Absence makes the heart grow fonder" to advise her daughter that if she leaves Chad for days, he will miss her and it will be an excellent way to increase his affection. According to Searle (1969)'s classification of illocutionary acts, "absence makes the heart grow fonder", in this context, is a directive speech act, because it is used to advise and persuade the daughter to come with her. Under this condition, the mother uses the proverb "Absence makes the heart grow fonder" to advise her daughter that if she leaves Chad for days, he will miss her and it will be an excellent way to increase his affection. According to Searle (1969)'s classification of illocutionary acts, "absence makes the heart grow fonder", in this context, is a directive speech act, because it is used to advise and persuade the daughter to come with her.

Figuratively, it is a metaphorical expression, Absence is likened to Something that can be grown and get bigger. It is also a metonymy that represents the value of true love.

Similarly, Arabic love proverbs may influence by different contexts and may present different illocutionary forces. Consider the conversation below:

الناسي: b / il- gaw:z ?smah wi (الجواز) قسمة و نصيب.
(في حيرة) اسمع يا بني ان ابنتي لا تزال صغيرة و هي ترغب في الكمال دراستها: الاب
انا لم امانع سيدي: احمد
الزواج قسمة و نصيب "" (قاطبا حاجبيه) يا بني ان: الاب

Ahmed: I would to marry your daughter. I consider this a great honor for me to be your son-in-law.

Father: (perplexed) Listen, son, my daughter is still young and she wants to complete her studies.

Ahmed: I do not mind, sir.

Father: (pulling out his eyebrows) Son, “marriage is a destiny”.

The proverb is a metaphor which compares that ‘marriage’ with a person’s destiny and luck. Similarly, English proverb “Marriage is a lottery” includes a similar metaphor shows us that ‘marriage’ is like a ‘lottery’, which is based on luck whether it fails or succeeds. In both English and Arabic, the concept of marriage can be understood through the concept of lottery to highlight its unpredictability.

In this example, the father employs the proverb “قسمة ونصيب” to reject the suitor’s request. In this context, the proverb is not used as a representative speech act, but rather as a commissive speech act of refusal. The speech act of refusal is often performed in response to other speech acts, i.e. offers, invitations, suggestions and requests. This speech act indicates that one is not willing to do something and as such committing himself to a specific state of affair. This example shows that proverbs with representative potentials can be used to perform face-threatening illocutions like rejection, requests etc.

قسمة ونصيب/biʕi:d ʔan al ʕ:n biʕi:d ʔan alʔalb/

الأم: خطيبك هيرجع امتي من السفر؟

الإبنة: مش عارفه يا ماما لسه.

الأم: قوليله كفايه كده يا بنتي . ده البعيد عن العين بعيد عن القلب .

Mum: when will your fiancé return?

Daughter: I still do not know, mum.

Mum: Say to him ,That`s enough. Far from the eye, far from the heart.

Literally this proverb means that away from the eye is away from the heart; whose English equivalent is (out of sight out of mind) Figuratively, This proverb indicates that the one who is far from people’s lives is far from their hearts, which means that he is

forgotten and stays in memory as a picture only. We tend to forget people or things that we don't see. This colloquial Arabic proverb is metonymic for forgetfulness of people that we don't see. The proverb is alliterative. This can be seen in /b/ and /ʔ/. It draws attention to the phrase and is often used for emphasis. It is also used for generating musical harmony that helps prolong the lives of proverbs and provide listeners with what appeals to their ears and hearts. The word 'biʔi:d ʔan' is repeated twice, giving us a good example of repetition. It also creates a rhythmic effect.

Conclusion

Based on the results of the pragmatic analysis of figurative language in English and Arabic proverbs, some significant points have arisen. The study leads to a number of conclusions can be drawn as follows: First, in both languages, regardless of the cultural differences, the proverbs of love were found to carry conventionalized message and current context of use. Thus, the meaning of proverbs is not fixed as the illocutions of these proverbs may change based on the new context. Thus, the meaning of proverbs is not fixed as the illocutions of these proverbs may change based on the new context. Second, the analysis showed that upon using a proverb in a new context, the proverb could go through a recontextualization process that might serve two pragmatic functions: illocution shift and foregrounding of didactic content. Third, The implicatures of the figurative language found in English and Arabic proverbs help understanding what those figurative language really means in order to give image of how unique the proverbs are.

Last, the analysis shows that understanding how proverbs are used in interaction needs pragmatic enrichment, which involves moving from the utterance- type meaning (the conventionalized context) to the utterance-token implied meaning (the context of use). This pragmatic enrichment facilitates the interpretation of speaker's intention.

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Appendix C: List of Phonetic symbols

1.1.1.1 Reading Conventions for the Symbols used in the Transcription of Arabic Forms Consonants:

- [b] voiced bilabial plosive, as in /**be:t**/ ‘house’
[d] voiced denti-alveolar, non-emphatic as in /**dars**/ ‘lesson’
[f] voiceless labio-dental fricative, as in /**fa:s**/ ‘spade’
[g] voiced velar plosive, as in /**gamal**/ ‘camel’
[h] glottal fricative, as in /**ha:yil**/ ‘great’
[ħ] voiceless pharyngeal fricative, as in /**hilm**/ ‘dream’
[k] voiceless velar plosive, as in /**kobri**/ ‘bridge’
[l] voiced denti-alveolar lateral, as in /**la:m**/ ‘he blamed’
[m] voiced bilabial nasal, as in /**ma:t**/ ‘he died’
[n] voiced denti-alveolar nasal, as in /**na:m**/ ‘he slept’
[q] voiceless uvular plosive, as in /**qu?rā:n**/ ‘koran’
[r] voiced alveolar flap, as in /**rā:s**/ ‘head’
[rr] voiced alveolar trill, as in /**gārr**/ ‘pull’
[s] voiceless denti-alveolar sulcal fricative, non-emphatic, as in /**su:ʔ**/ ‘market place’
[ʃ] voiceless palato-alveolar fricative, as in /**fa:riʃ**/ ‘street’
[t] voiceless denti-alveolar plosive, non-emphatic, as in /**ta:h**/ ‘he lost his way’
[w] labio-velar semi-vowel, as in /**walad**/ ‘boy’
[x] voiceless uvular fricative, as in /**xārāg**/ ‘he went out’
[y] voiced palatal semi-vowel, as in /**yo:m**/ ‘day’
- Adapted from Ali Ezzat’s *Studies in Linguistics and the International Phonetic Alphabet* (IPA) [z] voiced denti-alveolar sulcal fricative, non-emphatic, as in /z^ʔ r/ ‘he visited’
[ʔ] glottal plosive, as in /**ʔalam**/ ‘pen’
[ʕ] voiced pharyngeal fricative, as in /**ʕa:wiz**/ ‘he wants’
[ʁ] voiced uvular fricative, as in /**ya:li**/ ‘expensive’

1.1.1.2 Emphatic Consonants:

ḍ, ɣ, ẓ, ṭ are ‘emphatic’ consonants corresponding to ‘non-emphatic’ d,s,t,z respectively, as /**ḍā rāb**/ ‘he hit’ ; /**ṣālā:hl**/ ‘prayer’ ; /**ṭābu:r**/ ‘queue’ /**ẓā:lim**/ ‘unfair’

1.1.1.3 Vowels:

- [i] half-closed to close front spread vowel, close when long or final, as in /**tin**/ ‘a ton’;
/ṭi:n/ ‘mud’
[u] half-closed back to central rounded vowel, close rounded when long or final, as in
/xud/ ‘take’; /zu:r/ ‘visit’
[e] mid to half-closed front spread vowel, short and long, as in /betna/ ‘our house’ ; /be:t/
‘house’
[o] mid to half-closed back rounded vowel, short and long, as in /rohna/ ‘we went’;
/xo:za/ ‘a helmet’ (correct rohna)
[a] front open vowel, short and long, as in /balad/ ‘town’
[ā] back open vowel, short and long, as in /**bā ṣṣ**/ ‘he looked’ ; /**ʃ ā :t**/ ‘ he kicked’

* Geminated consonants are indicated by the consonants letter. They are pronounced longer and more tensely articulated than their single counterparts.

1.1.1.4 Symbols and Abbreviations:

- (:) indicates that the preceding vowel is long
- (i) anaptyctic vowel
- (masc.) masculine
- (fem.) feminine
- (sing.) singular
- (plu.) plural

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